CANADIAN
DIGEST
MOVING PICTURE

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Screen - Radio - Press Backed by Armed Preparedness In Fight For Right

LAST Sunday ex-service men celebrated Magna Charta Day in special services held at churches and synagogues throughout Canada.

In our days, "the times are out of joint", takes on as sinister a significance as it did when Hamlet, Prince of Denmark, uttered it with a despairing cry, "O cursed spite, that I was born to set it right". At such a time Magna Charta appears before us with the countenance of a guardian angel, a rock of ages, a Gibraltar, a symbol of strength, a memory of a Battle of Right against Might which should steady our purpose, clear our vision and arm our Determination to utter with bull-dog growl, "what we have we hold!"

Your Editor, as President of the Veterans' Auxiliary of Post 256 was guest speaker with Colonel Baker, at a Magna Charta Service which took place at the Men of England Synagogue, Toronto, on Sunday. Colonel Baker is head of the Institute for the Blind, and is himself blind having had his sight destroyed during the war in 1917.

Ray Lewis gave the toast to Their Majesties and in the course of her address she mentioned the fact that the people of Canada and the United States who had never visited England, and had never seen King George VI and Queen Elizabeth, nor the late King George V, our present King's father, or the Queen Mother Mary, had for the first time an intimate understanding of the personal attitude expressed by Britishers toward Monarchy! To Britishers the King and Queen are the patriarch and matriarch symbol of the religious life, of traditions which date themselves back to King David. British tradition in respect to Monarchy is not founded on the theory that "The King Can Do No Wrong".

John Buchan (Lord Tweedsmuir) has written that for 1500 years there has been an unbroken line of monarchy in England, and that the British have in that time rebelled against kings, but never against monarchy! The Magna Charta is a living example of the rebellion against King John, an excommunicated English King, who was forced by the barons to give the people a delivery from such a possession of body and soul as we now find in the totalitarian states.

The Magna Charta is worth defending, worth fighting for, worth dying for. It is the foundation of Parliament as we know it in England and of our British Courts of Justice. It was first given to the people by Henry I, made into more definite form by Henry II, but embodied and added to at Runnymede, England, where consent was forced upon King John and it became The Magna Charta of 1215-17.

The Press has its place in the Magna Charta as a medium of public opinion, the written word of Free Speech. Radio has its place in the Magna Charta, being the voice of the air articulate, The Screen has its place in the Magna Charta, which tells its story in picture form, just as the Parables told their story unscreened, but as a group of pictures drawn by That Master of Story-Tellers!

Press, Radio, Screen are the tools which Dictatorship countries have found useful for the service of their Ideologies, their doctrines of hate, intolerance and destruction. Press, Radio and Screen shall be The Magna Charta of the Right of Man to worship God according to his own traditions, to live at peace with himself, with his neighbours, as an individualist and as part of a nation; and nationally to express international friendship for citizens of other nations who follow the principles of The Magna Charta and have the will to live at peace!

—Editor.

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RE-OPEN HAILEYBURY HOUSE

Haileybury, Ont.—David Korman, owner of the Broadway Theatre here, has started work remodelling and renovating the theatre, which will be reopened around September 1st by the Allen Amusement Co. Theatre will be completely modernized with new sound equipment and complete redecoration. House will seat 475 persons.

VIC ARMAND IN CHARGE

Regina, Sask.—Vic Armand, western maintenance manager of Famous Players, will be in Regina for one month to supervise renovation work being done on the Capitol and Grand theatres.

OPERATOR SUICIDES

Montreal, Que.—Suicide while of unsound mind was the verdict rendered by Coroner Duckett after an inquest into the death of Emery Berthiaume, 41-year-old operator at the Savoy Theatre, Verdun, whose body was recovered from Riviere des Prairie, after being missing for over a week from his home.

MODERNISTIC
Theatre Seating
Stage Curtains
AND
Slip Covers

Canadian Theatre Chair Co.
277 Victoria St. - Toronto, Can.
CHARLES A. BOCHNER, Mgr.

Saskatchewan Exhibitors May Form Private Trucking Firm To Haul Film

Regina, Sask.—Since the beginning of the present year the Saskatchewan Motion Picture Exhibitors Association has been actively agitating for lowered film freight rates. To date the railroad express companies have not seen fit to grant this demand, and so now a committee has been appointed to study the feasibility of using some other mode of transporting prints from the Winnipeg exchange.

This is the latest development in what has long been a thorny problem to the S.M.P.E.A. Exhibitors here have long felt that what they pay for film freight is exorbitant compared to what exhibitors elsewhere in the Dominion pay. Their contention is that, as Saskatchewan has no exchange of its own and consequently must ship all film from Winnipeg, they should be given lower freight rates to compensate for the excessive mileage they must pay for. Ordinarily, (if Saskatchewan had its own exchange), express companies would carry the film over the greater part of that distance at the special exchange - to - exchange rate which is considerably lower than the rate the exhibitor is charged. Therefore, in paying the full rate, the exhibitor feels he is being unjustly penalized.

(Incidentally, rumors upon which local express agents could give no satisfactory comment, have it that the cost for shipping films between the Toronto and Calgary exchanges is not appreciably greater than the cost for shipping between the Winnipeg exchange and Regina exhibitors.)

Another argument of the S.M.P.E.A. is that, using the Regina to Winnipeg haul as an example, exhibitors pay $2.80 per hundred pounds while other commodities are shipped, as first class freight, for only $1.26 per hundred pounds. Exhibitors admit there should be a discrepancy between the two, but it is generally felt that the existing discrepancy is excessive. The association feels that a reduction of twenty-five per cent. of the present rate would be fair to both sides.

On their part, the railroad express agents in Regina, F. Deno, C.P.R., and A. G. DeGuerre, C.N.R., point out that the exhibitors already get a reduced rate on films. The proper rate on first class express is $3.50 per hundred weight whereas the film rate is only $2.80. They also pointed out that film, owing to the necessity of meeting rigid time schedules, must be handled with greater care than must be given most commodities, therefore the expense of handling it is higher.

Another reason given by Mr. DeGuerre, but not held by Mr. Deno, was that film being highly inflammable was a dangerous commodity to handle. Both explained that as the fixing of rates was out of their authority they were unable to express an opinion as to whether the rates would be reduced.

Alternative methods of transporting film now being studied by the S.M.P.E.A.'s special committee headed by I. Reinhorn, manager of the Roxy, Regina, include shipping by bus and forming a private company for the exclusive purpose of carrying films.

Regarding the latter suggestion, Mr. Reinhorn revealed he has the figures to prove that a single truck running from Winnipeg, to Regina and Moose Jaw, would save Regina exhibitors approximately $500 a year. The truck would need only make a round trip twice weekly, seven months of the year to effect this saving. Using these figures as a scale, he estimated that the saving brought to Saskatchewan exhibitors by such a trucking system would run into thousands of dollars.

This alternative, Mr. Reinhorn continued, seemed to be the most satisfactory solution to the problem and should no better one present itself, it probably would be adopted. In making this statement Mr. Reinhorn spoke on behalf of the S.M.P.E.A., as his committee has been granted full power to take whatever action that seems advisable.

THE SUCCESS
of your
THEATRE
depends upon
GOOD EQUIPMENT
consult
GENERAL
THEATRE SUPPLY COMPANY Ltd.
104 BOND STREET TORONTO • 336 MAYOR STREET MONTREAL

"God Be With You! God Bless You All!" Queen Elizabeth's Farewell Message To Canada And The United States

Newspapers Get Most Of Paramount Advertising

Policy Not Prevalent Throughout Industry

Ray Presents

A LOCAL newspaper published the story that Paramount Pictures would expend most of its advertising budget on pictures through local newspapers. This should prove good news to all advertising departments of newspapers; and give films, through such financial appropriations, the same consideration as other advertisers by way of editorial and news comment!

We publishers of magazines may not be inclined to cheer as loudly at such news, since we contend that the magazine is a medium for advertising which is of equal importance, in that the magazine is saved to read, it remains on the table in the home, or on the desk at the office for days or weeks, or months, whereas the newspaper only "has its day" and is then thrown away.

We are not intending at this time to stress the advantages of film trade magazine advertising to those engaged in Film Trade. They know and we know that long before our film advertising departments were on speaking terms with newspapers, that even before Fan magazines were born, the film trade magazines in co-operation with the sales and advertising departments of producers-distributors, helped to sell pictures for producer-distributors by accentuating the exploitation values of a picture.

IT WOULD be too much of a Gabriel-trumpet stunt to advertise the fact that the film trade magazines have furnished the material and are still furnishing the material for newspaper film columnists; and that without this press contact through which screen news is sifted, our publicity and exploitation departments would find that newspaper reporters were much too busy to do the "sifting", and much too inexperienced in showmanship values to select that news which film companies are in favour of giving to the public!

Our film trade magazines are free from the screaming headlines covering film news which one discovers in newspapers. It is not the "good of the movies", but that which is sensational which makes newspaper copy.

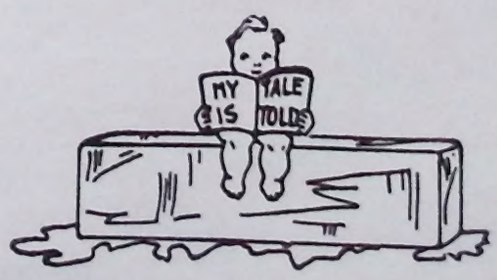
Some of our publicity specialists believe that what is most important in relationship to publicity is that a story, be it good, bad, or indifferent, should be published. But experience should have taught us that the public is "a fickle jade"; and that she may jeer and hiss today what she cheered and kissed yesterday, therefore be careful how you take her into your confidence.

No magazine, nor newspaper can live without advertising, unless its subscriptions and sales to the public furnish the revenue! This is especially true of newspapers and significant in that newspapers must first get subscriptions and sales to get their advertising.

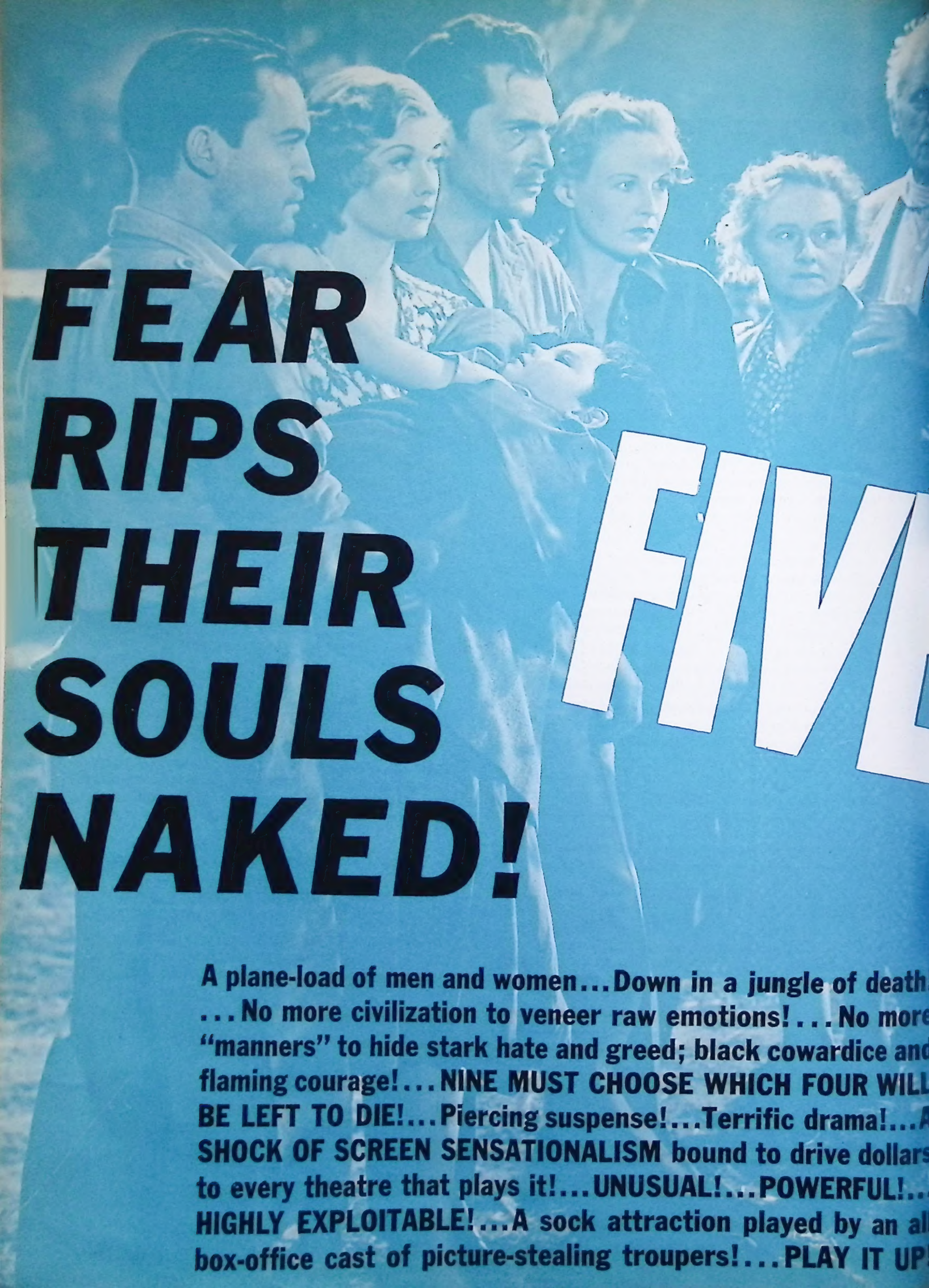
NOW that we have covered a few mercenary facts concerning the Free Press, let us take a look at a recent book called, "The Press", the author the noted journalist, Mr. Wickham Steed. Mr. Steed comments on "the intolerable dictatorship exercised over the press by large advertisers which may become almost as dangerously obscuranist as the authoritarian ukases of Dr. Goebbels".

The statement of policy regarding advertising, as voiced by Paramount, does not mean that it will be the policy prevalent throughout the Film Industry; other companies have different ideas as their Film campaign books have shown.

Paramount's policy is important to Canada, in that this company controls the Famous-Players Canadian Corporation and other subsidiary film companies in direct and indirect affiliation with its subsidiary.



British Film Representatives Present Their Case To Chancellor of the Exchequer Re New Tax - - Careful Consideration Promised



FEAR RIPS THEIR SOULS NAKED!

FIVE

A plane-load of men and women...Down in a jungle of death ...No more civilization to veneer raw emotions!...No more "manners" to hide stark hate and greed; black cowardice and flaming courage!...NINE MUST CHOOSE WHICH FOUR WILL BE LEFT TO DIE!...Piercing suspense!...Terrific drama!...A SHOCK OF SCREEN SENSATIONALISM bound to drive dollars to every theatre that plays it!...UNUSUAL!...POWERFUL!... HIGHLY EXPLOITABLE!...A sock attraction played by an all box-office cast of picture-stealing troupers!...PLAY IT UP!

LAME BACK

WITH

CHESTER MORRIS — LUCILLE BALL
WENDY BARRIE — JOHN CARRADINE
ALLEN JENKINS — JOSEPH CALLEIA
C. AUBREY SMITH — KENT TAYLOR
PATRIC KNOWLES — ELISABETH RISDON

DIRECTED BY JOHN FARROW • PRODUCED BY ROBERT SISK

Screen Play by Jerry Cady, Dalton Trumbo, Nathanael West

RKO RADIO PICTURES

No Lessening of Pressure Seen On Winnipeg Independents

There appears to be no lessening of the pressure this month on the independent exhibitors of moving pictures in Winnipeg on the part of the film managers; and this applies to rural districts, where rolls of film received are well bitten into by the time it is received, due to having gone through the machines in the big city theatres controlled by the heads of film agencies. As one exhibitor remarked to the Digest this week: "The film agencies are only giving us the skim milk now."

There are 40 theatres in Greater Winnipeg and while 14 are independents their business does not count except in the Morton chain, where Mr. Henry Morton a year ago made a very favorable contract with the United Artists, taking 27 pictures, and as the Garrick runs some of these two and three weeks the 27 are sufficient to last the entire year without going after other studio productions, and the Garrick is a very popular theatre to Winnipeg theatre-goers.

But it is different with the other independents. None of them have been able to make such a favorable contract with the other film agencies, and when Mr. Morton comes to renew his contract this summer there are reports he will be only able to secure half the United Artists' year's product; and the Famous Players and the Western Theatres Ltd. will get their share, and both of these organizations work closely together.

The policy of running two feature programmes is not popular with the independents and it is not any more popular with other managers.

"I am seriously thinking," remarked one of the independent exhibitors to the Digest, "of reducing the admission price to my theatre to 10 cents. The public is drifting away from the moving picture theatre because of the top-heavy programmes we are presenting. There was a time when the public went to a moving picture theatre, enjoyed an hour and a half programme, then went out to another theatre. Now one theatre is all they have time to visit in the course of the night. I would rather fill my theatre at 10 cents a patron than to have only two or three hundred at 25 cents a head. It is most unusual to see a filled theatre these nights to witness a lengthy programme; and certainly the afternoons' attendances do not fill the houses."

So it appears the 14 independents will continue to take what is left by the 25 film controlled theatres in Winnipeg.

BY-LAW AIDS THEATRES

Regina, Sask.—As the result of a recent by-law Regina theatres received an unexpected boon in the form of increased Saturday night business. The new by-law, which went into effect on June 3, changes the compulsory closing time for retail stores on Saturdays from 10 p.m. to 6 p.m. and thereby increases the number of prospective theatre patrons by hundreds.

EVANGELICAL THEATRE

Regina, Sask. — The Broadway theatre, which has been closed for eight of its ten year existence, opens once more in September as a downtown Gospel centre. A local committee has arranged to sub-let the building, and under the guidance of Dr. Oliver E. Williams and his evangelistic party of Pittsburg, Pa., the theatre will become headquarters of a city-wide evangelistic campaign. The Broadway was built approximately ten years ago by George Gross and H. A. Bercovich and, after only two years as a talkie house, was leased to Famous Players. It has been closed ever since.

START NEW THEATRE

New Germany, N.S.—H. B. Verge has started work on a new store, office and theatre building here. Contractor is L. S. DeLong.

OPERA HOUSE, ORILLIA GIVEN LICENSE RENEWAL

Orillia, Ont.—The controversy in regard to renewal of the license to the Orillia Opera House, being operated as a motion picture theatre by Hanson Theatres on a lease expiring June 30th, ended this week, with the Department of Motion Picture Censorship and Inspection renewing indefinitely the Opera House license. The Opera House, owned by the town, has been leased for five years to Leslie H. Vicary, following the expiration of the Hanson lease. Mr. Vicary also operates the Princess Theatre. Refusal at first to renew the license for the Opera House, was due to the Chief Inspector's decision that the building would be dangerous in case of panic, being an upstairs theatre, the only one of its kind operating in the province. After continued appeals by the Town Council, headed by Mayor Pack, Premier Hepburn intervened, and ordered the license granted, on the understanding that if any injury occur due to fire or panic, the Department would not be responsible, but would hold the Council liable. At the same time construction has begun on a third theatre, to seat 800, being built by Leslie Gregory of Hamilton.

UNITED CHURCH ENDORSES FEDERAL CENSOR BOARD

Winnipeg, Man. — Suggestion that censorship of motion picture films shown in Canada be done by the federal government's customs division of the department of internal revenue instead of by provincial censor boards, was endorsed by delegates to the annual gathering of the Saskatchewan conference, United Church in Canada, held at Moose Jaw.

The suggestion, embodied in a report by Rev. Harry Joyce, Regina, was that a federal board of censors be set up under the department of internal revenue, to pass upon motion pictures in the same way that incoming books and magazines are censored.

Idea behind the move was that censorships dealing with sedition, indecency, blasphemy and other similar offences were essentially matters of criminal law and so were reserved to Dominion authority.

BOOKERS NOT BOOKIES

Regina, Sask.—I. Reinhorn, manager of the Roxy, Regina, and Frank Hastings, assistant-manager, made a profitable booking expedition to Winnipeg recently. The profit, according to Mr. Hastings, was made when they discovered that they had arrived at Winnipeg a week too early to play the races.

ROXY MANAGER CHANGES

Saskatoon, Sask.—William A. Popham, well-known in Winnipeg theatre circles, has been appointed manager of the Roxy theatre in succession to Jack Whitehouse, who left recently for Toronto. Mr. Popham was with the Universal Film Company for nine years.

Theatre Equipment and COMPLETE SUPPLIES

Projectors and Parts.
Motor Generators.
Sound Screens.
Lenses, Carbons, etc.

Coleman Electric Co.
258 Victoria St.
TORONTO, ONT.

EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

"Daughters Courageous" Sure-Fire Hit - - Lupe Velez' Come-back Clicks - - Wallace Beery Scores

★ ★ ★

"DAUGHTERS COURAGEOUS"

WARNER BROTHERS

RETAINING all the charm of the highly successful "Four Daughters", as well as its cast and director, but at the same time presenting an entirely new story idea, this picture will please 100% in the most critical communities. It is made-to-order for small town patronage, and yet will win applause from the sophisticates of the urban areas.

Priscilla, Rosemary and Lola Lane, Gale Page, John Garfield, Jeffrey Lynn, Claude Rains, Frank McHugh, May Robson and Dick Foran are all on hand again, plus two newcomers, Fay Bainter and Donald Crisp. The Lane girls and Gale Page are the daughters of divorcee Fay Bainter, who is about to marry Donald Crisp, a wealthy business man, and an old flame of hers. In addition, Rosemary and Frank McHugh are engaged, and Dick Foran is courting Gale Page and Lola Lane, unable to choose between them. As for Priscilla, the baby of the family, she is adored by Jeffrey Lynn, but is not so sure about her feelings for him. Into this happy and comparatively peaceful Eden, come two serpents in the forms of Claude Rains and John Garfield. Rains is the divorced husband of Fay Bainter, and father of the family he deserted twenty years previous, to roam the world. Garfield is the son of a local fisherman, a "tough guy" who is always getting into some sort of jam. He doesn't believe in working and possesses a wanderlust similar to that of Rains'. Both, however, have great charm and personality, and Rains soon regains the affection of his daughters, while Garfield secures the love of Priscilla Lane.

Like "Four Daughters", this picture has a simplicity and lack of frills that is most refreshing. It is a treat to see the feminine leads acting like ordinary girls, instead of unconvincing ultra-sophisticates. Director Michael Curtiz, one of Hollywood's most versatile meggers — he also directed "Dodge City"—is completely at home with this type of theme, and every character in the picture seems to stand out, like an etching. His direction is brilliant.

If you played "Four Daughters" you know what to expect from this, but if you didn't, then you know how your opposition cleaned up on the former picture, so it's your job to try and get this one.

Running time—107 minutes.

★ ★

"GIRL FROM MEXICO"

RKO RADIO

THIS is the first picture featuring Lupe Velez that I had seen in quite some time, and as a result I got quite a kick out of the spitfire comedy antics of "The Girl From Mexico". Lupe has lost none of her old "oomph", nor comeliness, and she sings and dances as well as ever.

Donald Woods is sent by Advertising Agency head Donald MacBride to Mexico, to line-up and sign-up a girl singer for a radio program with a Latin-American theme. Woods brings back Lupe, a little spitfire he discovered by accident in a village in the interior. Woods, however, has been made responsible for the girl's moral, physical and mental welfare, being forced to post a $5,000 bond. In order to look after her better, Woods takes her to live at his place, where she can be under the guardianship of his aunt and uncle, Elizabeth Risdon and Leon Errol. Woods is engaged to Linda Hayes, but finds himself falling in love with Lupe, who of course has decided on him long ago. It's all pretty complicated, but as usual gets straightened out in the last few feet of film.

If Lupe Velez' performance in "The Girl From Mexico" is a sample of what we can expect in the future, I should say that her "comeback" is a most successful one. She does a swell job throughout, and has plenty to do. Leon Errol runs the star a close second, scoring in every scene in which he appears. He'll probably be seen in a lot more features from now on. Woods is quite satisfactory as the romantic lead, although he seems a little wooden at times. Linda Hayes looks like a good future bet, having looks, class and apparently dramatic ability as well; not a bad combination. Donald MacBride and Elizabeth Risdon are okay, and Edward Racquello and Ward Bond are good in small parts.

Leslie Goodwin's direction is excellent. He has focused the spotlight as much as possible on the star, but she deserves it.

Running time—71 minutes.

★ ★

"SERGEANT MADDEN"

METRO-GOLDWYN-MAYER

THIS production contains several elements that raise it above the ordinary run of films. First of all it presents Wallace Beery in a straight dramatic part for the first time in months. He doesn't drink, he doesn't make faces, and he does very little fighting, no brawling. In addition, the film introduces a new screen personality in Laraine Day, who was discov ered playing with a Little Theatre Group in Long Beach. Miss Day has a charm and freshness about her that is most invigorating. She has been given quite an important part for her debut in motion pictures, and she comes through with flying colors. A couple of the dramatic scenes show definite promise of big things to come.

Story is a cop-on-the-beat yarn, with a few new angles. Beery is an Irish cop with a weakness for kids, and a great sense of loyalty and duty to his job. He adopts the orphaned son of a fellow cop who had been killed on duty, and raises the boy with his own son, after his wife's death. Alan Curtis, his own son, graduates from the Police Academy much to the pride and delight of his dad. The boy gets off on the wrong foot, however, and soon is hated by everyone on his beat. His only desire is for rapid promotion, and when it looks like a young kid who has stolen a cheap fur, will escape, Curtis shoots and kills the boy. The dead boy's sister is the sweetheart of gangster chief Marc Lawrence, and the latter has Curtis framed, and he is sent to prison. He escapes, and goes completely haywire, robbing and killing, until he is finally trapped by his father and killed by the police.

Wallace Beery does splendidly in this different type of role, showing a versatility I for one didn't know he possessd. Curtis is very good as the wayward son, and Tom Brown scores in the sympathetic role of the adopted boy. Fay Holden, "Mother Hardy" as she is better known, is seen briefly in the early scenes, as Beery's wife. Marc Lawrence, also a newcomer to the screen, is a good actor and photographs well.

This is an excellent picture for top billing on a double-feature program.

Running time—78 minutes.

RKO Radio Convention, Opens Westchester Country Club, Long Island, N.Y., June 19, With RKO World Representatives Assembled

Shooting The Stars » » At The Studio

Sally Eilers has been awarded the feminine lead opposite **Victor McLaglen** and **Joseph Calleia** in **RKO Radio's "Full Confession"; John Farrow** will direct . . . **Edward Small** has engaged **Lenore J. Coffee** to write the screenplay for the production of **Howard Spring's** best-selling novel, **"My Son, My Son!"; United Artists** will release the film . . . **Frank Jenks** is the latest addition to the cast of **"Columbia's "Golden Boy"**, filmization of the **Clifford Odets'** stage succes; **William Holden** has the male lead, with **Barbara Stanwyck** in the feminine starring role; other important parts are being taken by **Adolphe Menjou, Sam Levene, Joseph Calleia** and **Edward Brophy,** with **Rouben Mamoulian** directing . . . **Lew Ayres** starts work immediately in a new **Metro-Goldwyn-Mayer** production, in which he will be teamed with **Lana Turner;** film, which will be directed by **S. Sylvan Simon,** is entitled **"These Glamor Girls"** . . . **Tombstone"** will be the next super-Western in Technicolor to be produced by **Warner Bros.;** it will feature virtually the same cast as "Dodge City", with **Errol Flynn, Olivia de Havilland** and **Ann Sheridan** heading the list . . . **Jane Withers** and the **Ritz Brothers** will be co-starred by **20th Century-Fox** in **"Tin Hats"**, it was announced this week; **Lynn Bari** will have an important role, and **H. B. Humberstone** will direct . . . **Rex Ingram,** one of the foremost Negro artists on the American stage and screen, has sailed for England to face the cameras as the Djinn in **Alexander Korda's** new Technicolor production, **"Thief of Bagdad"; Sabu, Conrad Veidt, June Duprez** and **John Justin** head the cast in this **United Artists** release . . . **Anthony Collins,** arranger and composer, has arrived in America to fulfill his contract with **Herbert Wilcox** to create the symphonic score for his first American production, **"Nurse Edith Cavell"** now in production at **RKO Radio** with **Anna Neagle** in the title role . . . **Raoul Walsh** has been designated by **Warner Bros.** to direct **"The World Moves On", James Cagney's** next starring picture; **Jeffrey Lynn** will have a feature part in the picture . . . the title of **20th Century-Fox's** $2,500,000 Technicolor production about Hollywood has been changed back again to **"Hollywood Cavalcade"**, after enjoying the title of "Falling Stars" for a few days; **Alice Faye** and **Don Ameche** are co-starred, with **Chick Chandler, Stuart Erwin, Allan Curtis** and **J. Edward Bromberg** in the supporting cast . . . presenting views of Alcatraz Island never before filmed, **Metro-Goldwyn-Mayer's** special prison feature, **"They All Come Out"**, started production this week with **Rita Johnson** and **Tom Neal** in the leading roles . . . **Brian Donlevy** and **Jacqueline Wells** will play the principal roles in a new **Columbia** picture, tentatively titled **"Escape From Alcatraz"**, soon to go into production under the direction of **Charles Barton.**

James Ellison, RKO Radio player, who will next be seen in one of the leading roles opposite Ginger Rogers in "My Fifth Avenue Girl".

Trans - Canada Showings

TORONTO

HOLLYWOOD
"Fast and Loose" (M-G-M), starring Robert Montgomery and Rosalind Russell, and "Four Girls in White" (M-G-M), with Florence Rice.

IMPERIAL
"Man of Conquest" (Republic), starring Richard Dix, and "Never Say Die" (Paramount), starring Bob Hope and Martha Raye.

LOEW'S
"Ice Follies" (M-G-M), starring Joan Crawford and James Stewart and "Sergeant Madden" (M-G-M), starring Wallace Beery.

UPTOWN
2nd week. "Juarez" (Warners), starring Paul Muni, Bette Davis and Brian Aherne.

MONTREAL

CAPITOL
"It's a Wonderful World" (M-G-M), starring Claudette Colbert and James Stewart, and "Tell No Tales" (M-G-M), starring Melvyn Douglas.

LOEW'S
2nd week. "Confessions of a Nazi Spy" (Warners), starring Edward G. Robinson and Francis Lederer.

ORPHEUM
"Dark Rapture" (Universal), and "My Wife's Relatives" (Republic), with James Gleason.

PALACE
"Only Angels Have Wings" (Columbia), starring Jean Arthur and Cary Grant.

PRINCESS
"Sergeant Madden" (M-G-M), starring Wallace Beery, and "Some Like It Hot" (Paramount), starring Bob Hope and Shirley Ross.

SAINT JOHN

CAPITOL
"It's a Wonderful World" (M-G-M), starring Claudette Colbert and James Stewart.

EMPIRE
"Adventures of Robin Hood" (Warners), starring Errol Flynn and Olivia de Havilland.

MAYFAIR
"3 Smart Girls Grow Up" (Universal), starring Deanna Durbin.

STRAND
"Boy Friend" (20th Century-Fox), starring Jane Withers.

WINNIPEG

CAPITOL
"It's a Wonderful World" (M-G-M), starring Claudette Colbert and James Stewart.

GAIETY
"Dark Rapture" (Universal), and "For Love or Money" (Universal), with June Lang and Robert Kent.

GARRICK
"Captain Fury" (Hal Roach-U.A.), starring Brian Aherne and Victor McLaglen.

LYCEUM
2nd week. "Pygmalion" (M-G-M), starring Leslie Howard and Wendy Hiller.

RIO
"Renegade Trail" (Paramount), starring William Boyd, and "Shadows Over Shanghai" (G-N), with James Dunn.

CALGARY

CAPITOL
"Confessions of a Nazi Spy" (Warners), starring Edward G. Robinson and Francis Lederer.

ISIS
"Unmarried" (Paramount), starring Buck Jones, and "Double Danger" RKO Radio), with Preston Foster.

PALACE
"Rose of Washington Square" (20th Century-Fox), starring Tyrone Power, Alice Faye and Al Jolson, and "The Jones Family in Hollywood" (20th Century-Fox).

STRAND
"Heart of the North" (Warners), with Dick Foran and Gale Page.

VANCOUVER

CAPITOL
"Juarez" (Warners), starring Paul Muni, Bette Davis and Brian Aherne.

DUNBAR
"Stella Dallas" (Goldwyn-U.A.), starring Barbara Stanwyck, and "Nothing Sacred" (Selznick-U.A.), starring Carole Lombard and Fredric March.

FRASER
"Brother Rat" (Warners), starring Wayne Morris and Priscilla Lane, and "Girls' School" (Columbia), starring Anne Shirley and Ralph Bellamy.

MUSIC BOX
"Cowboy and the Lady" (Goldwyn-U.A.), starring Gary Cooper and Merle Oberon, and "King of Alcatraz" (Paramount), with Lloyd Nolan.

PLAZA
2nd week. "Captain Fury" (Hal Roach-U.A.), starring Brian Aherne and Victor McLaglen.